



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

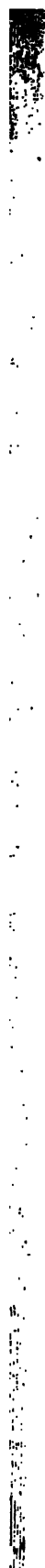
Stanford University Libraries



3 6105 118 278 451

22.08  
A25







**Materialien zur Kunde  
des  
älteren Englischen Dramas**

Vol. 2

# **Materialien zur Kunde**

## **des älteren Englischen Dramas**

UNTER MITWIRKUNG DER HERREN

F. S. Boas-BELFAST, A. Brandl-BERLIN, R. Brotanek-WIEN, F. I. Carpenter-CHICAGO, G. B. Churchill-AMHERST, W. Creizenach-KRAKAU, E. Eckhardt-FREIBURG I. B., R. Fischer-INNSBRUCK, F. Holthausen-KIEL, J. Hoops-HEIDELBERG, W. Keller-JENA, G. L. Kittredge-CAMBRIDGE, MASS., E. Koepel-STRASSBURG, H. Logeman-GENT, J. M. Manly-CHICAGO, G. Sarrasin-BRESLAU, L. Proescholdt-FRIEDRICHSDORF, A. Schröer-CÖLN, G. C. Moore Smith-SHEFFIELD, A. E. H. Swaen-AMSTERDAM, A. H. Thorndike-EVANSTON, ILL., A. Wagner-HALLE A. S.

BEGRUENDET UND HERAUSGEGEBEN

VON

**W. BANG**

o. ö. Professor der Englischen Philologie an der Universität Louvain

---

ZWEITER BAND (2<sup>nd</sup>)

---

LOUVAIN  
UYSTPRUYST

||  
1903

LEIPZIG  
HARRASSOWITZ

# THE KING AND QVEENES ENTERTAINEMENT AT RICHMOND

NACH DER Q 1636 IN NEUDRUCK

HERAUSGEGEBEN

VON

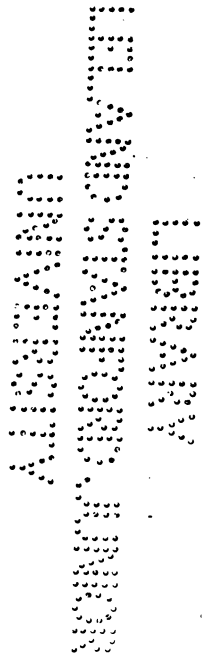
**W. Bang und R. Brotanek**



LOUVAIN  
UYSTPRUYST

||  
1903  
S

LEIPZIG  
HARRASSOWITZ





2023

## VORBEMERKUNGEN.

§ 1. FORM. Das vorliegende Drama charakterisiert sich als ein echtes Maskenspiel der späten, carolinischen Form; es entstand zu einer Zeit, da man auf bunten, abwechslungsreichen Inhalt mehr sah, als auf Zusammenhang und Logik. Wie in den Masken Davenants stehen die komischen Auftritte, die sogenannten Antimasken, in ganz flüchtiger oder gar keiner Verbindung mit den ernsten Szenen der vornehmen Tänzer; wie bei Davenant überwiegt ferner in den Antimasken des *Entertainements* das possenhafte Element, während in der Blütezeit der Maskenspiele, bei Jonson z.B., für lebenswahre Charakteristik ein breiter Raum geblieben war.

Im übrigen wurde die Stellung des Richmonder Spieles innerhalb der Entwicklungsgeschichte seiner Gattung schon in Brotaneks Studie *Die englischen Maskenspiele* (Wien und Leipzig, Braumüller, 1902) behandelt, weshalb hier von einer näheren Erörterung dieses Punktes abgesehen werden kann.

§ 2. VERFASSER UND ABFASSUNGSZEIT. Dass unser *Entertainment at Richmond* kein einheitliches Werk ist, geht schon aus seiner Entstehungsgeschichte hervor: die Einleitung bemerkt ausdrücklich, die komischen Bauernszenen seien erst geplant worden, als der erste Teil der Maske bereits feststand. Für die Personen des lustigen Vorspiels habe man nur die Grundzüge einer einfachen Handlung aufgestellt, so dass im übrigen jederman improvisierend seine Rolle nach Belieben ausgestalten konnte (Z. 28, 31); solche Aufführungen nach Art der italienischen *commedia dell' arte* waren ja in England seit Ausgang des XVI. Jahrhunderts nicht unbekannt (Collier, *Hist. Dram. Poetry*<sup>2</sup>, III, 197). Als Verfasser der einleitenden Auftritte müssen wir also in gewissem Sinn die Z. 34-35 genannten Mitglieder des Hofstaates Prinz Karls gelten lassen, welche offenbar die Hauptrollen Tom, Madge, Richard und Doll übernahmen; ihnen gesellten sich in kleinen Rollen der Gentleman Usher und ein vornehmer Dilettant, Mr. Edward Sackville, bei. Der letztere führte in der *Grand Masque* mit Lord Buckhurst den Dialog zwischen Krieger und Priester durch (vgl. Z. 629 f.)

Das Lied Z. 260 ff. wurde gewiss nicht für das *Entertainment* geschrieben, wie schon der Name *Lucinda* beweist: im Text heisst die junge Schäferin *Maull*, und der Verfasser der Verse wäre wohl

nachzuweisen, wenn man die kleine Lyrik der carolinischen Zeit durchsehen könnte; in den diesseits des Kanals zugänglichen Sammlungen waren sie nicht zu finden. Dagegen verdanken wir der Freundlichkeit des Herrn J. A. Herbert vom British Museum die Nachricht, dass der bekannte handschriftliche Index von Zeilenanfängen im Manuscript Room dieses Lied im Ms. Add. 22582, f. 15 nachweist, wo es leider als Anonymum, doch ohne wesentliche Varianten steht.

Auf ähnlichem Wege wäre es vielleicht möglich, den Dichter des Hauptteils unserer Maske zu ermitteln; die Verse S. 22, 26, 30 liessen sich wohl in einem der zahlreichen *Miscellanies* aus der ersten Hälfte des XVII. Jahrhunderts aufstöbern, von denen leider so gut wie nichts neugedruckt oder auf dem Kontinent verfügbar ist. In erster Linie dachten die Herausgeber an William Davenant, der gerade in den Jahren 1635-1640 der bevorzugte Maskendichter des Hofes war und auch sonst auf die Autorschaft dieser « vergänglichen Erzeugnisse » nicht viel Gewicht legte, so dass mehrere seiner Festspiele anonym erschienen (vgl. Beiblatt zur *Anglia* XI, 177). Auf den Zusammenhang des *Entertainment* mit einem im Februar desselben Jahres aufgeführten Maskenspiele Davenants wird gleich hinzuweisen sein.

Als Tag der Aufführung wird durch das Titelblatt ausdrücklich der 12. September 1636 bezeugt, und es wäre somit über diesen Punkt kein Wort zu verlieren, wenn nicht Fleay in seinem *Biographical Chronicle of the English Drama* (II, 345) ohne jede Begründung die Darstellung des kleinen Dramas zwei Jahre früher ansetzte. Es verlohnt nicht der Mühe und ist gewöhnlich aussichtslos, seinem Gedankengang nachzuspüren; dass unser Titelblatt im Recht ist, lässt sich leicht durch die Angabe « *After their Departure from Oxford* » feststellen: Karl und Marie Henriette weilten tatsächlich vom 29.-31. August 1636 in der alten Universitätsstadt (*Calendar of State Papers, Domestic Series*, 1636-1637, pp. 92, 108, 114); ihr Besuch in dem um 1770 niedergerissenen Palast von Richmond erklärt sich durch das Interesse Karls für diese Ortschaft, wo der König gerade im Jahre 1636 den sogenannten *New Park* anzulegen begann (*Calendar of State Papers, Domestic*, unter dem 28. März und 20. Juli 1636; am 25. Januar 1637 wird der neue Park als vollendet erwähnt).

§ 3. Eine eigentliche QUELLE für unser kleines Drama hat es gewiss nicht gegeben, aber viele seiner Situationen gehören zu den typischen der Maskenspiele.

So verschwendete man gleich an den Plan der einleitenden komischen Auftritte nicht viel Erfindungsgabe und begnügte sich damit, einige längst eingebürgerte Motive der Maskenliteratur aneinanderzureihen. Bei Jonson fand man eine prächtige Exposition, welche die Welt des Scheines auf's anmutigste mit der Wirk-



lichkeit verband : die Darsteller geraten in Gefahr, von einem wichtig tuenden Hofbeamten nicht eingelassen zu werden wie Notch und Slug in Jonsons *Masque of Augurs*, wie Father Christmas in der Weihnachtsmaske von 1616 oder Robin Goodfellow in desselben Meisters *Love Restored*. Am Hofe der Elisabeth war einmal ein Postbote im Gespräch mit einem Türhüter eingeführt worden, der sich freilich von dem knurrigen Würdenträger in unserem *Entertainment* auf's vorteilhafteste unterscheidet (Brotanek, *Maskenspiele*, p. 44).

Ländliche Reigen hatten schon Königin Elisabeth zu Kenilworth, Cowdroy und im Schlosse zu Warwick unterhalten (*Maskenspiele*, p. 34), und Beaumont brachte einen solchen Tanz in der *Masque of the Inner Temple and Grayes Inne* an. So waren auch Schäfermasken dem englischen Hofe seit Heinrich VIII. bekannt (*Maskenspiele*, p. 46), viele wurden auf Elisabeths Bereisungen des Landes aufgeführt (ebd. pp. 46 ff.), und Jonson lieferte in *Pan's Anniversary* ein schönes Beispiel dieser Untergattung.

Die billige Komik der Dialektszenen ferner konnten die Verfasser an Jonsons *Irish Masque* oder an desselben Dichters Vorspiel zu *Pleasure reconciled to Virtue* studieren; kurz, es bleibt fast keine Szene übrig, für welche sich nicht ein Vorbild aus der reichen Maskendichtung Englands anführen liesse.

Die nächsten Beziehungen bestehen aber zwischen unserem Spiel und einem von den Mitgliedern des Juristencollegiums *Middle Temple* etwa ein halbes Jahr früher aufgeführten Stück William Davenants, dem *Prince d'Amour*, ja es scheint sicher, dass die Maske von Richmond mit Benützung der Dekorationen des genannten Dramas in aller Eile entworfen wurde.

Gleich die Szenerie, in welcher sich die Auftritte der Maskierten abspielen, ist offenbar dieselbe wie bei der Aufführung des *Prince d'Amour* vom 24. Februar 1636 : « *a campe of tents, distinguish'd by their several colours* » war in Davenants Spiel zu sehen, « *a Campe in which were seene severall tents* » bildete den Schauplatz des Zwiegespräches eines Kriegers mit einem Priester und der sich anschliessenden Tänze in dem *Entertainment* zu Richmond. Aus dem *Prince d'Amour* stammen ferner die Priester des Apollo, welche die durch Mars angefachte Kampflust der Soldaten durch ihre Gesänge zu bändigen wissen (*Entertainment*, Z. 398, 407, 418 ff.); nur hatten sie sich im *Middle Temple* mit den Priestern der Venus in diese Aufgabe zu teilen.

Zu Richmond beginnen ferner fünf Soldaten einen wilden Tanz, um schliesslich ihre Waffen der Königin zu Füssen zu legen; sie haben ihre Vorbilder einerseits in den Maskentänzern des *Prince d'Amour*, die aus dem Dienst des Mars in jenen der Venus treten, anderseits in den beiden renommierten Kriegern « *of the cheaper quality* » der ersten Antimaske desselben Stückes. Aus der zweiten

## VIII

Groteskszene des *Prince d'Amour* fand der steife Spanier seinen Weg in das *Entertainment* (Z. 497 ff.), und endlich ist das letzte Bild in beiden Spielen, wenn wir von den zur Handlung in keiner Beziehung stehenden wilden Männern des älteren Stückes absehen, das gleiche — ein Tempel mit singenden Priestern. Die Ähnlichkeit der beiden besprochenen Masken ist so gross, dass sie der Königin gewiss auffallen musste, denn sie hatte der Aufführung im Middle Temple als Bürgersfrau verkleidet beigewohnt (Sir Henry Herberts Tagebuch bei Malone, *Hist. Account of the English Stage*, 1821, p. 237).

§ 4. SPRACHLICHES. Die Einleitung des Spieles stellt fest, dass in den Reden der Landleute der Dialekt von Wiltshire zur Verwendung komme, weil die meisten Darsteller der Antimaske aus dieser Grafschaft stammten. Von vornherein ist man geneigt, dergleichen auf komische Wirkung berechnete Dialektstellen vom sprachlichen Standpunkt aus etwas misstrauisch zu betrachten, da die Dramatiker des XVI. und besonders des XVII. Jahrhunderts selten auf richtige Wiedergabe der Volkssprache Wert legten. Allein unser Text unterscheidet sich in dieser Richtung recht vorteilhaft von vielen andern, und die Dialektforschung wird an den einleitenden Szenen des *Entertainment* nicht achtlos vorübergehen dürfen, zumal wir an so alten Dialektproben nicht eben Ueberfluss haben.

Der Dialekt von Wiltshire gehört jener Gruppe an, welche A. J. Ellis (*On Early English Pronunciation*, V, 37) als *Western Mid Southern* bezeichnet, und kennzeichnet sich sogleich als Zweig dieses Stammes durch die Verwendung der stimmhaften Reibelaute *v*, *z* statt der stimmlosen *f*, *s* im Anlaute; z. B. *voole* (*fool*) 72; *vaire* (*fair*) 92; *vine* (*fine*) 95; *valt* (*fault*) 99; *zicke* (*such*) 71, 133; *zoft* (*soft*) 92; *zee* (*see*) 105; *zo* (*so*) 136; *my zell* (*myself*) 145 u. s. w.

Es ist hier nicht der Platz, die andern lautlichen Erscheinungen unseres Denkmals im Zusammenhang zu besprechen; nur zum Beweis, dass die Verfasser oder Sprecher ihre heimische Mundart keineswegs vergessen hatten, wenn sie auch, um verstanden zu werden, der Schriftsprache sich vielfach annähern mussten, sei noch auf die Echtheit einiger Formen hingewiesen.

Z. 57 : *Yedward* (*Edward*), vgl. *yacker* (*acre*), *yarm* (*arm*) bei Dartnell und Goddard, *Glossary of Words used in the County of Wiltshire*, London, 1893. p. XVI. (*English Dialect Society*, No. 69). Ellis *EEP*. V, 59 (cwl. 342).

Z. 123 : *ha*, vgl. Ellis *EEP*. V, 47 (14).

Z. 124 : *a whome* (*at home*), vgl. Ellis V, 49 (cwl. 115), V, 55 (cwl. 115); das *w* in unserem Text entspricht dem *u* bei Ellis). Dartnell : *whoam* (p. 80 s. v. *home*; p. 206, Z. 4).

Z. 129 : *Ruchard*, vgl. Ellis V, 41 *hurchard*.

Z. 245 : *zed*, vgl. Ellis V, 49 (cwl. 165), 55 (cwl. 165), 59 (cwl. 165).



Die häufigen Formen *che, chad, chil, chave, chud* für *I, I had, I will, I have, I should* gehören freilich nicht dem Dialekt von Wiltshire an, sondern dürften durch literarischen Einfluss in unsern Text gekommen sein. Ellis (*EEP.* V, 84 und I, 293) macht darauf aufmerksam, dass die alten Dramatiker diese Formen stets gebrauchen, wenn sie einen Landmann aus einer südlichen Provinz charakterisieren wollen. Heute sind die Lautungen *chill, chawe* u. s. w. auf einen kleinen Landstrich in Somersetshire beschränkt, den Ellis mit dem Namen *The Land of Utch* bezeichnet.

Auch sonst finden wir in der vorliegenden Maske einige Formen, die in Wiltshire unbekannt sind und wohl niemals dort zuhause waren: *spoke* (Z. 50, 60, 130) ist im Gebiete dieses Dialekts unmöglich, ebenso *thonke* (Z. 82); diese Schreibungen sind vielleicht Druckfehler <sup>1)</sup> statt *speke* (Ellis V, 49, cwl. 233) und *thenk* (ebd. 54, cwl. 41; 59, cwl. 41).

Die Verwendung der mundartlichen Sprache ist ferner nichts weniger als konsequent zu nennen; nebeneinander stehen Formen wie *zicke* (71) und *such* (101); *ha* (123, 206) und *have* (207).

Was den Wortschatz betrifft, möge folgender Hinweis auf Dartnell genügen. Die Mundart von Wiltshire gebraucht sehr häufig ein Substantivum statt eines Gradadverbiums (Dartnell, p. 206, Z. 4); so finden wir in unserem Text, Z. 224, *These twaine were vengeance in loue*. In *damnation (couetous)*, Z. 237, liegt wohl die Urform der im modernen Dialekt sehr geläufigen Verstärkung *nation* (Dartnell, 109) vor; die Silbe *dam* wurde offenbar vom Pfarrer in Acht und Bann gethan. Vielleicht hat bei der Entstehung der Beteuerung *nation* auch das Wort *abomination* mitgeholfen (*Entertainment* Z. 250).

§ 5. Der vorliegende NEUDRUCK, für dessen Herstellung die im 1. Bd. der *Materialien* dargelegten Gesichtspunkte maassgebend gewesen sind, wurde nach einem im Besitze des Herrn Bernard Quaritch in London befindlichen Exemplar (*Rough List* 194, no. 959) bewerkstelligt. Herrn Quaritch sprechen wir auch an dieser Stelle unseren aufrichtigen Dank für seine Zuvorkommenheit aus <sup>2)</sup>.

<sup>1)</sup> Dagegen scheint allerdings zu sprechen, dass der Text sonst sehr sorgfältig gedruckt ist; die einzigen Druckfehler sind: 79 woot (moot); 252 long (long); 281 thon (thou); 448 aud (and); 494 irg (icy). ← note

<sup>2)</sup> Der gewöhnliche Preis eines Maskenbuches war bei seinem Erscheinen 6 d (vgl. *Maskenspiele*, p. 339, Anm. 1). Eine Bleistiftnotiz auf dem Vorsatzblatt des Quaritch'schen Druckes besagt: *An inferior copy sold at Sotheby's, 23 May 1900, for £ 14.*



THE  
K I N G  
AND  
Q V E E N E S  
Entertainment at  
R<sup>CH</sup>MOND.

AFTER  
THEIR DEPARTVRE  
from OXFORD: In a Masque,  
presented by the most Illustrious  
P R I N C E,

P R<sup>CE</sup>  
CHARLES

Sept. 12. 1636.

*Naturam imitari licet facile nonnullis  
videatur haud est.*

---

OXFORD  
Printed by LEONARD LICHFIELD,  
M. DC. XXXVI







THE  
DEDICATION TO  
THE MAIESTIE OF THE  
**QVEENE OF GREAT**  
BRITAINE.

*SEE, Madam, here, what for your sole delight  
Is rais'd of nothing to wast out this night.  
Scarse is the Author : what he meanes lesse knowne  
None will the words, none will the Musique owne.  
Yet here it is ; and as o'th'world some thought 5  
That it by Atomes of it selfe was wrought :  
So this concurring with your high commands  
Came to be thus compacted, as it stands ;  
For Princes like to Gods with vs on earth  
Project on nothing, yet produce a birth. 10*





**H**ER Majestie signifying her pleasure that she would see her Sonne the most illustrious Prince in a dance; His seruants and others in the family thought it not amisse to entertaine 15  
 her a while with a Country dance, and some other rude ones, that might the better set off the Princes, which were made by *Simon Hopper*, and perform'd by those that undertooke them, but all this while, the disposition of 20  
 them was the thing last in their thoughts; so that now of necessity a body was to be fitted to their garment, which made one in the company to shew them, that the country dance might be introduc'd by some Clownes speaking; And because most of the Interlocutors 25  
 were *Wilshire* men, that country Dialect was

(6)

chosen, and thus every man fitted his part to  
his owne fancy, and the constitution of the  
30 whole tending to a greater bulke, it came to be  
what it is, without any designe, but rather out  
of a kind of necessity vrging it.

The speakers were

Tho. Chefinch      Iohn Quinne.  
35 Tho. Steeling      Iohn Foxe.

*man playing vs*  
*Doll*  
*Mady*

The Introduction to the Country dance.

*As soone as the Queene had taken her place, a  
Gentleman-vsher standing at the entrance of  
the Scene with a black Calot on his head, and a  
40 beard of the same colour on his chin, bestirring  
his stafe much, and his tongue more saies thus.  
Vsh. Stand by there ! Make place, beare  
back, beare back.*

*The next thing that offer'd it selfe to the sight was  
45 a pleasant Country for the most part champain,  
from whence issued the Country fellowes, and  
first Tom, speaking to the Gentleman-vsher.*

*Tom. By your leaue M. Iantleman.*

*Vsh. Now sir whare would you gang ?*

*To.*

*Speakes  
130-31  
(4 lines 130-31  
6 lines 132-33)*

(7)

*Tom.* Where is the Queene, chud spoke 50  
with the Queene?

*Vsh* Gang away, and be honged you  
Carle, you speake with the Queene. !

*Tom* *hauing discover'd M. Edward Sackville*  
*standing neere the Queene, as looking on, calls* 55  
*to him.*

*Tom.* O M<sup>r</sup> Yedward : M. Yedward.

*M. Sa.* How now *Tom*, whats the matter?

*Tom.* Good M. Yedward. Helpe mee to  
spoke with the Queene? 60

*M. Sa.* With the Queene *Tom.* why with  
the Queene.

*Tom.* Chaue a Presence for Her.

*M. Sa.* Thou doest not meane thine  
owne *Tom.* she can hardly see a worse. 65

*Tom.* Chaue a Million for her.

*M. Sa.* A Million *Tom.* that were a pre-  
sent for a Queene indeed. Let him come in,  
but who hast thou there to helpe thee to bring  
it? 70

*Tom.* Chad not thought you had bin zicke  
a voole *M. Yedward*, as if I were not soffocient  
to bring a Million my zell. Yes, though it  
were as big as a Pompeon.

*M. Sa.*

75 *M. Sa.* O, your simile has made me vn-  
 derstand you, but what great hopes are we  
 falne from by this time, from ten hundred  
 thousand pounds, to ten groats at the most.  
 Well thou yoot deliuer it I see ; looke about  
 80 thee now, throw thy eyes every way, & thinke  
 which is the Queene.

*Tom.* Why thonke you *M. Yedward*, this  
 gay woman shud be she by her reparrell.

*M Sa.* Away you Asse.

85 Dost thou not see a light outshine the rest,  
 Two starrs that sparkle in a milky way,  
 Dimming the shine of *Ariadnes* crowne,  
 Or *Berenices* haire, and so serene,  
 Their influence speak peace vnto a kingdome,  
 90 But thy dull eyes dazle at such a lustre ;  
 Giue me thy Present.

*Tom.* Zoft and vaire *M. Yedward*, two words  
 to a bargaine. Chil not take all the paine, and  
 loose the thonke to. Chaue no skill of your  
 95 vine words, or your Poultry, as they call it.  
 Chaue washt myne eyne though : and che  
 thinke this be the vairest woman in the com-  
 pany. Chill giue it her at a venture : Mastris  
 Queene my Master, for valt of a better pre-  
 sence

(9)

sence has sent you here a Million. ----- O 100  
tis here now, chud not be such an arrant Asse  
che warrant you, as when che was here last,  
che buss't *Madge* with my basket on my shoul-  
der for once. Chil not trust these Court-nolls,  
no further then che can zee'um. ----- How 105  
like you it vorzooth, me think it is but voolish  
meate. O a Pumpion bak'd in the Oven, as  
*Madge* will handle it, were meat for a Queene  
indeed, nay as good as any Counteze in Cur-  
sendome cud wush. 110

*M. Sa.* Well sir, since you haue redeem'd  
your credit, trouble her Majestie no more.  
Be gone.

*A violin plaies at which Tom looks*

*about as one amaz'd.*

115

*Tom.* What, a Munstrell ! this is aumost as 116  
good as a *Paipe* Ifaith. Good *M. Yedward* if 117  
you haue any busines goe about it, for mine  
owne part che meane to make holyday to  
day, dont zee chaue my holyday reparable on, 120  
and *Madge* has hers on too. O for *Doll*, and  
*Ruchard* now ; had they but thought of a Mun-  
strell, the Headborough shud not ha kept  
them a whome, nor their Lasses neither.

B

*Madge*



125

*Madge from within.*

*Ma.* O see where our *Thomas* is, *Thomas*,  
*Thomas* shall we come in.

(*Tom.*) Who cal's *Thomas*. Whoop : *Madge*,  
 and *Ruchard*, and *Garuase*. ————— Pray good  
 130 *Mastris Queene*, spoke to the man with the  
 broad speech to let *Madge* and her vellowes  
 in, shall zee how fine wee le voote it, and when  
 che come next, chill bring you zick a Cabbege  
 shall be worth ten Millions. You man with  
 135 the black dish on your head ! *Madge* and her  
 vellowes must come in, zo they must. Come  
 in *Madge*, come in *Ruchard* ; Now goodman  
*Munstrel* as thou louest Ale strike vp, dost hyre  
 man, play me *Wilshire Toms delight*, and chill  
 140 zo wet those whiskers of thine in nappy Ale,  
 and besides chill gather groats a peece of all  
 (2) 142 the company, if thou wert a (*Paiper*) shud be  
 worth six pence a peece to thee : hold *Ruchard*,  
 let *Doll* serue you, take you *Iugg*, *Geruase*, and  
 145 chill ha *Madge* for my zell, and hay for our  
 Towne.

*The Country dance.**Richard offers to kisse Madge in the dance.*

*Tom.* Hands off *Ruchard*, chill talke with  
 150 you by and by.      *The dance ended.*      *Tom.*

(11)

*Tom.* Vellow, che tell thee, chill not put  
this vp. Zdaggers death, busse *Madge* vore my  
vace?

*Ruc.* Why shud not busse *Madge*, chaue as  
much right to her as your zell, you can spoke 155  
with a better grace che confesse then my zell,  
youd be loth though to play at wasters with  
me for her, chud zo veize your gambrels.

*Doll.* Nay good *Richard* let *Thomas* alone,  
*Thomas* is not so tall a man of his hands as your 160  
selfe *Richard*.

*Ma.* I but *Thomas* is a man of good parts  
though *Dorothy* : he can zing and (paipe) and 163  
dance with the best in our hundred, and for a 164  
voote, and a legg at end ont, is *Richard* compa- 165  
rable thinke you?

*Tom.* Well said for thyne owne *Madge*.

*Ma.* I tell you *Dorothy* with reverence to  
the company, *Thomas* can read and write his  
owne name, and for a need can help the high 170  
Constable to write his. He is a learn'd man.  
And what can *Richard* doe, play a little at wa-  
sters, and make the blood (God blesse vs) run  
about his vellowes eares at a Wake, but turne

B 2

him

(3)

175 him to speake to one of vs, he cant say *bogh* to  
a Goose.

*Ric.* Cont I zo? che can doe though, an't  
were not for making the company agast, chud  
so job you and your Sweet-hearts nolls toge-  
180 ther, zo che wud.

*Doll.* How *Richard*, strike a Maid *Richard*,  
I hope when we are married you wont strike  
me *Richard*.

*Ric.* Che cont tell whare youle gi'me cause,  
185 cham as likely as no.

*Doll.* If you doe I'll finde some body to  
strike in your place *Richard*.

*Ma.* And truely *Dorothy* so my Dame  
does, if her good-man fall out with her, shee  
190 has a friend in a corner, to fall in with her  
presently.

*Tom.* I, and reason good, *Madge*, one house  
would neuer hold them else. Come *Madge* be-  
fore this company shall's make a match.

195 *Ma.* Fie *Thomas*, you neuer askt me the  
question.

*Tom.* Why? (dont I now?

*Ma.* I but you shud ha done that before  
now in private, *Thomas*.

*Tom.*

*Tom.* No matter *Madge*, we haue burst 200  
gold together, which is all one.

*Ma.* Indeed and zo it is, but you that are so  
good a spokes-man, *Thomas*, shud haue vttered  
your mind before now, must I guesse by your  
lookes thinke you? 205

*Tom.* Why, what shud zay? if thoult ha'me,  
chill haue thee *Madge*, what shuds make ma-  
ny words of nothing, busse and the match is  
made. *Ruchard*, gi'me thy vist. Take *Doll*  
*Madge*; and all friends. Here's my hand *Ru-* 210  
*chard*, chill take thy part gainst this towne and  
the next.

*Ric.* And thou zaist zo, chill take thine, and  
chill zo veeze the Taylor of *Amsburies* coate  
at the next Wake. 215

*Here enters a shepheard clad in a coate of freeze,  
and a shepheardesse in the like manner, habited  
with broad hats on their heads, and hookes in  
their hands : To these Tom. speakes*

*Tom.* O *Wilkin*, you come a day after the 220  
vaire, shud ha come zooner man. Welcome  
*Maull*, *Mastris Queene*, you dont know who  
this *Wilkin*, or who this *Maull* is, chill tell you.  
These twaine were vengeance in loue one

225 with other, as might be my zell and *Madge* for  
all the world. *Maull* here had a very pestlence  
woman to her mother, as might be *Madges*  
Dame, you know, *Madge*, your Dame is a very  
veirce woman.

230 *Ma.* Yes truly *Thomas*, that shee is, as any  
in *Wilshire* though I say it.

*Tom.* Now that Mother being a pestlence  
woman as I sed before, wood by no meanes  
possible that these twaine loving wretches  
235 shud be man and wife together, cause *Wilkin*  
had not zheepe enough vorzooth, vor that  
mother was damnation couetous : Yet for all  
that *Maull* being a parlous wench as you zee,  
stole from her mother, and clapt vp the match  
240 betweene um, her mother being as ingrant of  
it as you are. Now all the parish wondred  
why she shud be led into a vooles paradise by  
him, you zee there are them in place be as pro-  
per as him zell every inch, but when all came  
245 to all, she zed she was led away with his sing-  
ing vorzooth. Now to zay troth he zings well,  
though hee bee nothing comparable to the  
*Munstrell*, that zung the zong of *Short-coate*,  
when you were here last, vor all that you shall  
heare

(15)

heare him zing a bõmination vyne zong of his 250  
loue to *Maull*. Zing *Wilkin*, weele get leaue to  
stay zo *Long* : What che thinke thou wants a  
Viddle, chill vetch thee a Viddle man, if there  
be a Viddle in the house.

*He goes in, and brings out a Theorbo.* 255

Che can borrow no Viddle but this, and heres  
one aumost as long as a May-pole ; prithe  
make zhift for once.

*The Shepheard takes the Theorbo and sings.*

---

THE SONG.

260

SHEPHEARD.

LVCINDA.

Sh. **D**I D not you once, Lucinda, vow  
You would loue none but me ?

Lu. I, but my Mother tels me now  
I must loue wealth, not thee. 265

Sh. 'Tis not my fault my sheep are leane,  
Or that they are so few.

Lu. Nor mine, I cannot loue so meane,  
So poore a thing as you.

Sh. Cruell ; thy loue is in thy power, 270  
Fortune is not in mine.

Lu.

(16)

Lu. *But Sheph : thinke how great my dowre  
Is in respect of thine.*

Sh. *Ah me ! Lu : Ah me ! Sh : mock you my*

275 Lu : *I pittie thy hard fate, (greife ?*

Sh : *Pittie for loue is poore releife,  
I'de rather choose thy hate.*

Lu : *But I must loue thee ; Sh : no, Lu : beleieue,  
I'le seale it with a kisse,*

280 *And giue thee no more cause to greiue,  
Then what thou find'st in this.* *sc. thou*

Sh : Lu : *Be witnesse then you Powers aboue,  
And by these holy bands,  
Let it appeare that truest loue*

285 *Growes not from wealth, or lands.*

*After the Song.*

(  
*Tho. Well, wee take our leaues for this  
time, when you haue a minde to more of this,  
tell but M. Yedward & wee come at a whistle.*



290 *In a Compartiment was written,*

# EXPEDITIO BRITOMARTIS.

*Here the Scene changing into a well ordered  
Campe, in which were seene seuerall tents, car-  
riages,*

*riages, all kind of warlike amunition, and a trench  
cast round about it, from thence comes forth a Cap- 295  
taine attired in a Souldiers habit, after the old  
Brittish fashion, taken from the Romans, which  
was a short Coat reaching almost to his knees made  
in scales, and on his head a Petasus, Buskins or short  
Bootes on his legs; after him entered a Druyd, 300  
which was the Preist of the ancient Brittaines, at-  
tired in a Robe of crimson Taffita, and a Garland  
on his head. The Captaine first entering speaks  
thus.*

*Cap.* Rally my troupes, & see that every *Cap.* 305  
Maintaine his charg. We will remoue to night  
With our whole force! Doe you think *St Preist*  
A Prince of so great hopes, & power as ours  
Shall tamely like a Iustice in the Country  
With a few meager *Druyds*, & poore Squires 310  
Enter on his designe.

*Dru.* Why, what designe,  
That needs your ragged Army to advance it?  
Consisting of so many hungry soules  
That gape for prey, iust as death gapes for thè. 315

*Cap* They are braue fellowes *Preist*, take  
heed they heare you,  
Tis not your coat or office can protect you,

C

Profane,



Profane, & holy, nothing comes amisse

320 To them, that can inrich um ; take you heed,  
They heare that you are rich.

*Dru.* And these are fit  
To guard a Prince ?

*Cap.* Why ? who can doe it better ?

325 *Dru.* On this occasion too ?

*Cap.* Yes ! for you know we are  
To enter on the Country of another  
From whom though we deriue our selues, we  
know not .

330 What greeting to expect.

*Dru.* Indeed you doe  
Take the right way to find an entertainment  
Worthy your paines, that on a peacefull king-  
dome

335 Will bring such Harpies. Sure you must haue  
heard

That this great king, to whom we now ad-  
dresse vs

Is such a one, as by his famed deeds

340 Poizes the world about him, whil'st he stands  
Vnmou'd in a firme peace of his owne mind,  
As well as of his kingdome.

*Cap.* Well, what of that ?

*Dru.*

(19)

*Dru.* Should we that come as suppliants  
to learne 345

The way, to set our Prince on th'head of for-  
tune

Or humane blisse, to make him of himselfe  
Depend, & not of others, bring such Theeues  
As yours to spoile his Country? 350

*Cap.* Is this all?

Ha's he not counsell of his owne at home?  
Let him advize with vs, & we will shew him  
A neerer way how to be absolute;  
'Tis but reseruing a convenient Guard, 355  
Some certaine thousands of vs 'bout his person  
The thing is done, giue vs but pay enough  
Weele warrant him, he shall doe what he list.

*Dru.* This counsell fits a Souldier to giue,  
Not him to take, if he heare vs, weele tell him, 360  
A certaine truth, that he which rules ore slaues  
Is not so great as he that's king of freemen:  
O to command the wils of subjects, rather  
Then bodies, is an Empire truely sacred,  
And the next way to rule in heauen it selfe! 365

*Cap.* Well *Priest*, I will not loose the pay  
and spoyle  
That I shall get in this one expedition

C 2

For

For all your tedious learning.

370 *Dru.* I, that's your end

For if you look'd at honour, you would know

He that kils men for money, does no better

Then common Hang-men, perhaps he does  
worse.

375 *Cap.* Perswade vs to be Cowards, doe, but  
they

That did precede you, those braue ancient  
*Druyds*

Did not alone instruct vs, that to dye

380 Was but the midle space of future life,

And that whoever dy'd for's country fighting

His soule did enter into some great Prince,

As a soule fit to rule, that knew to fight ;

But would themselues be present 'mongst the

385 formost.

*Dru.* So would we still, if the same cause  
provoke vs.

We haue not now to doe with those grand  
Theeues

390 The *Romans*, who to draw in the next country

To their subjection would pretend a shew

Of Iustice, w<sup>ch</sup> indeed was the highest wrong,

When they invaded vs, we all were ready

Not

(21)

Not only to perswade ; but act our selues,  
But now the time is fit for other Counsells. 395

*Cap.* I cannot stay  
To heare this pratling, O thou God of warre,  
Great father *Mars*, the first Progenitor  
Of BRITOMART, inspire him with a courage  
That may extend his Armes, as farre as is 400  
Or earth, or sea, that he may think this kingdôme  
As *Alexander* did the worlds, too streight to  
breath in.

Strike vp a warlike sound, & you my Souldiers  
Come forth, and thinke of nothing but fresh 405  
booty

*Dru.* But I will stay their fury. Great *Apollo*,  
That know'st to heale w<sup>th</sup> thy sweet harmony  
The fierce rude minds of mē, as well as bodies  
W<sup>th</sup> thy try'd medicines shew thy power now, 410  
Inspire thy *Priests* that may restraine this peo-  
ple,

Come forth you sacred Mīnisters of peace  
And with your well tun'd *Lutes* and sweeter  
voice 415  
Make this disordred route to learne some  
measure.

*At this speech of the Druyd, the Priests of A-*

C 3

*pollo*

425        **B**ehold how sweet a Majesty  
*Temper'd with grace sits in your eye,*  
*O glory of your sex, and state :*  
*'Tis not enough that humane wills*  
*Are led by yours to leaue their ills,*  
430        *But, just as if you were their Fate,*  
*You will subdue a race of men,*  
*Salvadge and fierce, come from their den.*  
*No sooner they your face looke on,*  
*But, as from thence you vertue spoke,*  
435        *Their vntam'd wildnesse will be broke*  
*To measure, and proportion.*

*What kind of manners should we then partake,  
When you fierce natures kind and supple make?*

440 *Then rush in five totter'd Souldiers who begin wild-  
ly at first to dance, but conclude with a kinde of*  
*timor-*

and in text?  
see p. ix, note 1

(23)

*timorousnesse, and lay downe their weapons at  
the Queenes feete.*

Their Dance ended

*A horne blowes, and a Post enters, who delivers 445  
his message after this manner, having first de-  
manded in Welch, (which they say is the old Bri-  
tish Language) where the King and Queene are ;  
He goes on thus,*

Here's no body vnderstands me, neuer a 450  
true Britaine amongst you? I'll try you in  
French, *Messieurs ou est le Roy? Ou est la Royne?*  
Nor that neither, I must speake your owne lan-  
guage I see? Pray tell me which is the King?  
which is the Queene? I come in hast, Post- 455  
hast. No? I'll take my chance for once; These  
paire looke like the best in the company, I'll  
adventure vpon them. May it please both  
your Majesties to vnderstand, that I my selfe, a  
certaine midling thing betweene a *Spy*, and a 460  
*Courtier*, two parts *British* of mine own Coun-  
try, foure *French*, some little *Dutch*: an admi-  
rable composition, part foole, part hardy, to  
sauethe charge of an *Ambassadour*, or rather the  
time he would take to furnish his liveries; am 465  
sent in most voluble *Post language*, to demand  
safe

safe conduct for my Master, the most potent  
 Prince, of a little Gentleman, that your Maje-  
 sties kingdomes haue taken notice of, Prince  
 470 BRITOMART. For he with some few of his no-  
 bility, little Cavalliers, his perpetuall adherents  
 is now vpon his way addressing himselfe to-  
 wards you ; if you aske me how he comes, I  
 answere after the *French* Post-coach, or Post-  
 475 horse, though he come a foot 'tis all one. Their  
 Squires, or Dwarfes rather, are some halfe an  
 houres journey behind, for so it was said of  
 old,

*The fearefull Dwarfes did euer lag behind.*

480 But by the way, I am to signifie to you, Ladies,  
 that you must not hope to dance with him ;  
 Pray do'nt vrge him to't. Hee'le be angry if you  
 doe. Now would I faine ingratiate my selfe  
 a little with you, tell you his businesse afore-  
 485 hand, which is more indeed then an *Ambassa-*  
*dour* dares doe. Will you promise me to say  
 nothing? For all the great stirre, and the debate  
 of the *Captaine*, and the *Druid*, he comes but  
 to aske you blessing : but *Mum* : No words. If  
 490 you discouer me, I shall loose my place, and my  
 pay & be declar'd incapable, which is as much

as

as to strip me out of my nature, for it is more impossible for me to stand still, then a perpetual motion, *Tantost* irg, *Tantost* la, pray dispatch me. No? your silence I'll take for a grant, and 495  
*Me voicy de retour.*

*As he returnes he meets with one in a formall garbe and habit of a Spaniard, reading some paper of instructions, and speaks to him thus.*

O sir, you might ha' sau'd your labour, your 500  
 busines is happily dispatch't to your hand, you stand so long on your Puntilioes, and formalities, that the course of busines may be turn'd three times before you enter on the first. O hee's reading his instructions, and regards me 505  
 not. Hee'll make you fine sport anon. I'll steale by him, now I haue forestall'd his busines, and bequeath him to your laughter.

*The Spaniard regarding him not pursues his intention of reading, when on the suddaine the Vi- 510  
 olin playes a Pavin, at which amaz'd he leaues off reading, the Violin stops, and as soone as he falls to reading againe it begins a Saraband, which makes him leasurely to take off his Rapier, and his Cloake, and fold it v<sup>p</sup> gently, and in this measure 515  
 to fall into a dance.*

D

Which

sc. ici



(26)

*Which ended, and he retired, the Chorus of  
Priests enter, and call forth Prince BRITOMART,  
and his Knights with this song.*

520

*They sing.*

*THE springing hopes of Armes and Arts,  
Bound on a faire adventure  
To take your eyes, and wound your hearts,  
Are ready now to enter.*

525 *When on a suddaine the Scene flew open, and  
fue Knights Adventurers were discovered afarre  
off, sitting on an arch Triumphant, Prince BRI-  
TOMART ouertopping them all; They were all at-  
tired alike in a Warlike habit, after the Roman  
530 fashion, of watchet and crimson Taffita, cut vpon sil-  
ver in scollops, the bases & the buskins of the same,  
and their caps after the manner of the Roman  
Petasus, with great plumes in them.*

*They are called forth by this song.*

535 *VVhy stay you there braue knights? Descend!  
And let these Ladies see  
The action that your lookes portend,  
Which is loues Chivalry.  
Why should you feare their eyes to meet?  
540 You haue a sure defence,*

*that*

(27)

*That might a greater danger greet ;  
Your age, and Innocence.*

*The Chorus of Priests retire, and the Knights  
moue in their figure.*

*And their first dance being ended, six Squires or 545  
Dwarfes come leaping in, attir'd in short coates of  
Taffitu, bonnets of the same, with feathers round a-  
bout them, bearing in their hands every one their  
Knights or Masters sheild, with their Impressa, or  
deuice, which in the conclusion of this dance, they lay 550  
at the Queenes feete. Their deuices were thus.*

---

## THE PRINCES.

The Sunne scarce risen. Only peeping be-  
hind a mountaine, and shedding light vpon  
the world. 555

THE WORD.

*Nondum conspectus illuminat orbem.*

My L. DVKE of *Buckingham's*.

A faire welspread tree, and tall, blowne  
downe to the ground by a tempest, out of it a 560

D 2

streight

(28)

streight young tree springing, ouer which a  
black cloud dropping, and through that cloud  
the sunne breaking with his beames, and shi-  
ning vpon that young tree.

565

The word.

*Sub his radiis sic iterum resurgam.*

My L. FRANCIS VILLARS.

A square Altar of greene turfe, vpon which  
is placed an heart crowned, ouer against this  
570 *Cupid* with a bow in his hand broken with a  
shot. At the bottome of the Altar a shaft fastned  
as shot from the bow, and a second shaft in the  
middle way betweene *Cupid* and the Altar, yet  
flying towards it.

575

The word.

*Etiam fracto arcu huc destinatur.*

My LORD of *Buckhurst's*.

An Altar of stone, vpon it a burning heart,  
*Cupid* looking sadly towards it, and putting vp  
580 his arrow in his quiuer, from the Altar to *Cu-  
pid* written

The

(29)

The word.

*Non tibi, sed patriæ.*

My L. CARR'S.

Vnder the Princes Armes a Youth lying on 585  
the ground, the Sunne shining on him through  
the feathers.

The word.

*Sub istis lucem non impedit umbra.*

M. SACKVILE'S.

590

A *Cupid* picking feathers for his arrowes  
yet vnfeathered, out of the Princes Armes, a  
Youth opening his breast.

The word.

*Hinc tibi pro calamis si data pluma, feri.* 595

*These being retired, the Adventurers dance  
their second dance, which ended they returne to  
their seats, and the Scene chang'd into a beautifull  
Temple, from whence issued the Chorus of Priests,  
and sung this song of valediction.* The 600

## The last Song.

*VV* *Hat the sad heauens, the Sunne once gone,*  
*What plants, or the earth being widdow'd shows,*  
*When warmth's shut vp, and nothing growes,*  
 605 *What euer covets union,*  
*And is deny'd, the Elme, and Vine*  
*When forc'd vnkindly to disioyne ;*  
*What without soule the body is,*  
*Or Louers at a parting kisse :*

610 *Such, best of Queenes, shall we to night*  
*Be to our selues, and all the world,*  
*When darknesse on this face is hurl'd,*  
*And you from vs withdraw your light,*  
*VVhen no soule's left to animate*  
 615 *This earth, or growth to actuate,*  
*Or heat to liue, but what must burne*  
*Desiring hearts, till you returne.*

## CHORVS.

*O then for pittie hast you to come hither*  
 620 *To keepe these parts aliuie, which else must wither.*  
*Then*

(31)

*Then was the Curtain let fall, and this folly (as all others doe) had consum'd it selfe, and left no impression in the spectators, or hearers, had it not bin that much admiration was conceau'd at the great quicknesse, and aptnesse of the PRINCE, who varying figures so often, was so farre from being out, that he was able to lead the rest.*

*The speaking and action (which grac'd the words) perform'd by my Lord of Buckhurst, and M. Edward Sackville, shew'd that genuine action, was not so much confin'd to the stage, but a Gentleman might reach it, if not transcend it. The rest had it's support from the Musique, which prepar'd, and commended the numbers, to the eares of the Auditors, and was excellently compos'd by Master Charles Coleman.*

*performer*

*composer  
music*

*author(s)*

---

FINIS.

---





## ERLÄUTERUNGEN.

4. *None will the Musique owne* steht im Widerspruch mit 635 f., wo ausdrücklich Charles Coleman als Komponist genannt wird. Die Musik zum *Entertainment* ist nach Rimbault (*Bonduca... By Henry Purcell*, London, 1842) teilweise unter den Manuscripten der Music School in Oxford erhalten. Ueber Coleman vgl. *Dictionary of National Biography* und das ausführlichere Verzeichnis seiner Werke in Eitners unschätzbarem *Quellenlexikon*.
49. Der Gentleman-Usher karikiert den Dialekt Toms. — *not! he's a Scot; see lines 130-131*
63. *Presence = present*; die komischen Figuren wenden hier wie öfter Wörter der gebildeten Umgangssprache in unrichtiger Bedeutung an, bekanntlich ein alter Scherz der englischen Volksbühne.
66. *Million* im Wortspiel mit *melon*; vgl. Halliwell s. v. *millon* und Van Dam und Stoffel, *Chapters on English Printing, Prosody, and Pronunciation*, p. 170, Z. 6 (*Anglistische Forschungen*, IX).
74. *Pompeon = pumpion* (107; cf. *Sir Thomas More*, ed. Dyce für die Shakesp. Soc., p. 25) = *pumpkin*. *No Willshire character says "gang"*
79. *Lies: Well, thou moot deliuer it, I see.*
81. *Which is the Queene?* Aehnliche Fragen werden in den Maskenspielen öfter gestellt: vgl. den Beginn der *Irish Masque* Jonsons. In unserem *Entertainment* wiederholt der Postbote den Scherz Z. 445 ff.
92. *Two words etc.* Vergl. Lodge's *Rosalynde* (ed. Caxton Series, London, Newnes, 1902, p. 105): *there goes more wordes to a bargaine than one.*
95. *Poultry = poetry.*
102. Hier wie in Z. 249 liegt eine Anspielung auf eine frühere Aufführung zu Richmond vor, die leider nicht mehr zu deuten ist.
104. *Court-nolls*: vgl. Bang zu *Blind Beggar* 2322.
117. *Ifaith*; der obere Querstrich ist rechts abgesprungen, sodass das Wort fast wie *lfaith* aussieht.
139. *Wilshire Toms delight*. War das wirklich ein Tanz? In W. Chappells *Popular Music of the Olden Time* ist eine solche Tanzweise jedenfalls nicht verzeichnet, aber ähnliche Bezeichnungen sind häufig: *The Waterman's Delight*, *Betty's D.*, *Tom Brown's D.* (*Bagford Ballads*, pp. 257, 514, 578).
157. *wasters*: « hölzerne Schwerter, Knüttel »; vgl. Nares s. v.
158. *gambrels* vgl. *English Dialect Dictionary* s. v.; *veize* ebd. s. v. *feeze*. Uebersetze etwa: « ich will Dir die Beine ausrenken ».
165. *a voote and a legg at end ont*: die auch der deutschen Volkssprache nicht unbekannte Verwechslung von Bein und Fuss.

- 167.** Lies : *owne, Madge*.
- 175.** *bogh to a Goose*, vgl. Bohn, *Proverbs*, pp. 162, 369.
- 184.** Lies : *Che cont tell; whare* u. s. w. *Whare* kommt einem *when* nahezu gleich; vgl. Schmidt, *Shakespeare Lexicon*, s. v. *where*.
- 192.** Lies doch wohl : *and reason, good Madge*; doch ist die Aenderung nicht unbedingt nötig.
- 200.** Trotz der nie versagenden Hilfe Stoffel's ist uns der Ausdruck *burst gold together* unklar geblieben, bis Dr. A. E. H. Swaen uns an den Gebrauch des Volkes erinnerte, eine Münze zu teilen, von welcher der Bursche und das Mädchen je eine Hälfte als Liebespfand behielten. Vergl. Thackeray, *Great Hoggarty Diamond*, Chap. I : « *Next there was threepence; that is to say, the half of a silver sixpence hanging by a little necklace of blue riband. Ah, but I knew where the other half of the sixpence was, and envied that happy bit of silver* ».
- Die einzige Schwierigkeit, die hiernach noch zu lösen blieb, d. h. die gewissenhafte Erklärung von *gold*, wird durch den folgenden Hinweis aus dem Wege geräumt : Bruce, *Letters and Papers of the Verney Family etc.*, Camden Soc. Publ., 1853, p. 72 : Daniel is stated to have revealed the intentions of the conspirators to Edmund Verney, and Edmund Verney and Henry Peckham to have made a similar disclosure to Francis Verney. Both consented, and Peckham and Francis Verney plighted their troth to each other in a way still remembered, even if not still practised, in the north [dazu Anm. : « He had but ae saxpence, he brake it in twa, And gi'ed me the half o't, when he gaed awa ».—Logie o' Buchan]. Peckham took a *gold coin*, « called a demy-sovereign, and broke it in two parts, and one part thereof, to the before mentioned Francis Verney then and there, in the presence of the said Edmund Verney, for an undoubted sign of their common consent to perform the said treason, traitorously delivered, which said Francis the same piece of gold coin then and there, with the consent of the same Edmund Verney, traitorously received..... » [dazu Anm. : Verney MS. 12th July, 1556. Letters patent under great seal.]. Vgl. auch Brand, *Observations on Popular Antiquities*. Revised by Henry Ellis, London, 1841-42, II, p. 55.
- 209.** *vist*. Oft statt *hand* gebraucht; vgl. Roister Doister, V, 6, 36; *The Returne from Pernassus*, 1625; Dekker, *Works*, I, p. 236; Ford, ed. Old Dramat., p. 195.
- 214.** Amesbury, eine kleine Ortschaft in Wiltshire.
- 220.** *you come a day after the vaire*; cf. Heywood's *Proverbs* ed. Sharman, p. 33 : *But a day after the faire, commeth this remorse For releife*. Bohn, *Proverbs*, p. 263.
- 240.** *ingrant* ist eine Verballhornung von *ignorant*, wie *poultry* für *poetry* oben 95; vgl. *ignoram* in *Respublica*, Brandl, *Quellen*, p. LXIII.
- 248.** *song of Short-coate*? Bei Chappell, a. a. O., nicht verzeichnet.
- 250.** Lies *'bomination*.
- 290.** *A compartiment* ist eine in die architektonische Einfassung der Szene eingefügte Tafel, welche zur Aufnahme von Emblemen, Inschriften oder des Titels der Maske bestimmt war; vgl. Davenants



*Temple of Love*, Einleitung (*The Dramatic Works*, Edinburgh 1872, I, 287 f.).

- 305ff.** Der Dialog zwischen dem Krieger und dem Priester spiegelt die im Herbst 1636 am englischen Hofe herrschende kriegerische Stimmung wieder. Durch Karls unbeständige Politik schien um diese Zeit ein ernstes Zerwürfnis mit Frankreich unausweichlich, und eine starke Partei drang auf Eröffnung der Feindseligkeiten (Gardiner, *The Personal Government of Charles I, 1628-1637*, London, 1877, II, 201, 272); dass diese nicht zum Ausbruch kamen, ist auf Rechnung des Einflusses der Königin, einer Schwester Ludwig XIII., zu setzen. Ihre Rolle als Friedensstifterin kommt denn auch in unserem *Entertainment* (420-443) deutlich zum Ausdruck.

Sollte für Frankreich Stimmung gemacht werden, so konnte anderseits der Dichter einen Vertreter der spanischen Nation als komische Figur auftreten lassen (Z. 497-516); gerade im September hatte ja der Krieg mit Frankreich für Spanien eine ungünstige Wendung genommen, und Richelieu wusste durch geschickt geführte Verhandlungen den schwankenden König Karl von einem Bündnis mit den Feinden Frankreichs abzuhalten (Gardiner a. a. O. 270 f.).

Deutlich sind auch die Hinweise auf Karls Bestrebungen, seine absolutistische Regierung mit Hilfe eines stehenden Heeres zu sichern (Z. 348-358).

- 315.** *thê*; hier und im Folgenden vertritt der Circumflex das Nasalzeichen *-e*, das uns leider fehlt.
- 328.** *From whom we deriue our selues*: der Feldhauptmann spricht im Namen seines Herrn, des Prinzen Karl (Britomart); von dem Schwestersonn Ludwigs XIII. konnte man mit einer kleinen poetischen Lizenz ganz gut sagen, er stamme von dem König von Frankreich.
- 479.** Der Vers dürfte in ungenauer Erinnerung an Spenser niedergeschrieben worden sein; vgl. *The Faerie Queene*, I, 1, 6, und I, 1, 13. Der Zwerg in Davenants *Britannia Triumphans* spielt eine ähnliche Rolle.
- 494.** *Tantost irg*: lies *Tantost icy*.
- 545ff.** Ein ähnlicher Auftritt von Zwergen mit den Schilden ihrer Herren findet sich in der 1595 aufgeführten *Masque of Proteus* (Brotanek, *Maskenspiele*, 134).
- 558.** In dem Emblem Buckinghams liegt eine deutliche Anspielung auf die Ermordung seines Vaters durch Felton (1628).

1871

1872

1873



1

2

3





